

KISHINEFF'S HORRORS SHOWN

REALISTIC DRAMA BY ACTORS
EXILED FROM RUSSIA.

Played in Russian, Yet So Vividly Portrayed That the Final Scenes Left an American Audience Weeping—A Study of Jewish Hopelessness.

Any flutter the Orlean company of St. Petersburg actors may have felt when they appeared yesterday afternoon for the first time before an American audience at the Herald Square Theatre must have been wholly dispelled at the end of the first act. At the last curtain the enthusiasm of the audience ran so high that the players looked positively bewildered with joy. And yet in Russian that they gave Eugene Tenikoff's drama "The Chosen People," production of which was forbidden in Russia.

Tenikoff, who is an orthodox Russian, made a sympathetic study of the Jews who live within the pale of settlement and wrote a four act piece entitled "Levri" (the Jews), which the censor allowed him to print and circulate, but not to produce on the stage. For M. Orleanoff also a Russian, who has already been through three anti-semitic massacres, has two children, Benek and Leah (Mme. Orleanoff), both excluded from the university for participating in student disturbances. At home they discuss social problems, the painful topic of all intelligent Russian subjects. Their friend Nachman (Orleanoff), a teacher of Hebrew, a visionary enthusiast resembling George Eliot's Mordecai, is filled with Zionist dreams. Herzl is his hero, and his heart aches for his oppressed people.

Benek, however, cries: "Our mother country is here," he pins his faith to Karl Marx socialism and assimilation. Leah, who assimilates, too, for she unfortunately falls in love with her brother's chum and fellow student, Benek, a Christian. Nachman is in love with Leah, and when he finds in a pathetic way that she loves Benek, he weeps. "One sun, then, has set in my heart, but I have another. I love my people." When old Lezer discovers his daughter's love for Benek, he is inconsolable.

"Behold," he wails, "there came a great wind from the wilderness and carried all away."

Meanwhile rumors of the Kishineff massacre come more and more thickly. "Close your shutters!" a policeman warns them at the end of the second act.

In the third act the shutters are closed and the frenetic house is like a house of death, full of wailing and weeping. The region, or rather the house, is now a prison. Nachman, gifted with vision, gives Leah a revolver against the impending calamity. Benek begs her to go with him. At that point the moloch enters in and falls upon Benek, just as if he were a Jew.

"He is a Christian," cries Leah. "I am a Christian," Benek echoes feebly, but the ruffian beats him down and pursues Leah. Then Nachman's revolver helps. Leah shoots Benek. His socialist tendencies the author shows by presenting at the last Benek at the head of a few workmen who come to the rescue of the Jews. So realistic and powerful were the last scenes that there was not a dry eye in the audience.

Other types besides those mentioned are introduced. Lezer, a laborer of intelligence, represents the socialistic working classes; Dr. Furman stands for contentment of the laziest fair smug kind. Srel, a newspaper carrier, is like a doll figure in Mr. Zerkoff's ghetto books. The first of all was of so high an order that even those who could not understand Russian were carried away by it.

Mr. Frohman lent his theatre to the Orlean company for the afternoon. In view of its success the company may hire some other theatre in which to continue its work. Mrs. Clarence Mackay and many other women prominent in society were in the audience.

GORKI PLAYED IN YIDDISH.
"Myeshane," Another Study in Russian Gloom. Produced Here.

Not to be outdone by the Irving Place Theatre, which recently gave Maxim Gorki's "Nachtyal," the Thalia Theatre stock company produced on Wednesday in Yiddish the other Gorki play, "Myeshane," or "Bourgeoisie."

This play is a study in middle class gloom—one aspect of that great gloom that hangs like a leaden sky over Russia. Vassil Benemoff, whose very name signifies monotony, is an old Russian so small and miserly and narrow that his own children, Peter and Tatyana, dread him and his talk. Peter was dismissed from the university for taking part in student troubles; Tatyana is teaching school and withering into a sour old maid. Nil, her foster brother, whom she loved, married the butte Polia, whose brother, Fershtich, is virtually a tramp under a cover of the forest, but has some human joy about him, a thing unknown in the Benemoff family. Tatyana takes poison, but fails to die and makes up her mind that she is contented to live.

Peter finally emerges so far from the family gloom as to go away with the stupid but lively widow of a prison warden, who had taken up her quarters in the Benemoff household.

"You ruin him," cries Benemoff to Helena, the widow. "He is a student and may not marry."

The hard fisted old shopkeeper, chuckles at the clever bargain he has driven for his son.

"Benemoff," says Tereff, a drunken choir singer, who boards with the Benemoffs, "your son will come back soon, and then he will live like you. You have forgotten that you are a Jew, and you have no religion, but you have a human joy about him, a thing unknown in the Benemoff family. Tatyana takes poison, but fails to die and makes up her mind that she is contented to live."

The curtain goes down upon Tatyana, the withering old maid, who cannot go away even temporarily, she is chained to a sordid respectability of her class that is choking her.

The play was forbidden by the censor in Russia because, for one thing, it contains sentiments opposed to anti-Semitism. The Thalia company played it admirably—the theatre was packed. In the Yiddish the grim humor of Gorki came out as a milder quality and Gorki came out as a humorous playwright.

MUSICAL ARTS SCHOOL PLAN.
The New Institution to Be Opened in October in the Lenox Mansion.

The School of Musical Arts of the city of New York, incorporated last June by Charles O. Brewster, Frank Damosch, James Loeb, Eliot Norton, Rudolph E. Schirmer and Paul M. Walburg, will be opened in October in the old Lenox mansion, at Fifth avenue and Twelfth street.

The design of the school, which starts with the Betty Lusk fund of \$500,000 and other subscriptions amounting for the present to about \$150,000 a year, is to give courses in all branches of musical study corresponding to those in the best schools of Europe. The tuition fees will be moderate. Frank Damosch, Franz Kneisel, J. Theodorowicz, Louis Brownstein, Alvin Schroeder, and many other famous musicians will be among the instructors.

FAIRBANKS GOES NORTH.

The Vice-President Ends His Visit to the Far West State.

GRAND RAPIDS, N. C., March 23.—Vice-President Fairbanks and party, after spending the forenoon here in charge of a committee of entertainment selected by the Chamber of Commerce, took the Southern Railway's Southwestern limited train for Washington. Standing on the rear platform of the special car he bowed his acknowledgments of the huzzahs from a thousand throats.

Among the places visited to-day was the Revolutionary battle ground of Guilford Court House, where Cornwallis made his last stand before Yorktown and was so crippled by Gen. Greene's army that he fell an easy prey to Gen. Washington.

The Vice-President was much interested in the well kept grounds, the soldiers and the places of the battle lines marked out by thirty-seven monuments to Revolutionary heroes and the course of erection of the two \$10,000 monuments to Gen. Nash and Davidson by authority of Congress. He also saw the many valued relics and souvenirs of the battle preserved in the museum of the State Normal and Industrial College for Women, where he was greeted cordially by President Melver at an informal reception.

As the party ascended the platform of the auditorium 800 young women students gave the college cheer and the orchestra played a welcoming air, after which Congressman Dixon of Montana, a native of North Carolina, introduced the Vice-President, who made a happy speech, the audience rising at its conclusion and singing the national hymn.

PLAYS AND PLAYERS.
First Roof Garden Bulletin—New Kneean Play—Holland Benefit To-day.

The Joseph Holland benefit is to take place this afternoon at 1:15 at the Metropolitan Opera House. While the advance sale of seats has been large, the promoters desire to correct the impression that all the tickets have been disposed of.

Klaw & Erlanger's Aerial Gardens at the New Amsterdam Theatre will open on May 27 with a new extravaganza by John J. McNally entitled "Lifting the Lid," for which Fay Templeton, Virginia Earl, Harry MacDonough, Lillian Hudson and Sue Stuart have been engaged, and other features.

Frank Keenan will produce another one act play at the Berkeley Lyceum on Monday night. It is called "Don Pietro Caruso."

The Manhattan Theatre will be closed in Holy Week. On Easter Monday Harrison Gray Peake will produce the new comedy called "The Proud Laird," by Charles Cartwright and Cosmo Hamilton.

The ticket speculators are busy around the theatres again. Last night a man had his coat almost ripped off in front of the Victoria by a speculator who was trying to persuade him to buy two seats.

James Henry Smith entertained a box party of married couples at the Victoria last night. His guests were Mr. and Mrs. George Gould, Mrs. Stuyvesant Fish and James Gould Hyde.

At this afternoon there will be a dress rehearsal of a little play called "The Dinky Bird," adapted by Margaret MacFarlane from Eugene Field's stories and presented by the boy and girl amateur actors. Two performances are to be given next Monday and Tuesday in aid of the Loomis Sanatorium Annex for Consumptive Children.

LEW FIELDS'S FIRST SPEECH.
Record of 21 Years' Stage Modesty Broken With the Aid of a Photograph.

Lew Fields made the first speech of his life at the professional matinee given at the Lew Fields Theatre yesterday afternoon. Mr. Fields has been on the stage for twenty-seven years, but never in all that period has he dared address to an audience other than the lines written for him by the librettist. Yesterday, however, when the curtain fell on the first act of "It Happened in Nardland," he apologized for his inability to talk and then said: "My friend on the right will talk for me." Immediately a powerful photograph proclaimed to the audience the name of the Fields and his company experienced in playing this special engagement. The photograph depicted the speech, as do all speakers, by saying, "I thank you, I thank you, I thank you."

The most interesting figure on this occasion among all the player folk in the audience was Mr. Fields' late partner, Joe Weber.

BLOW FOR COMEDY THEATRE.
Commissioner McArdoe Won't License It Because of Report of Eggers.

The Comedy Theatre at Sixty-fourth street and Broadway, the license of which has just expired, won't get another.

"I have denied the application," said Commissioner McArdoe, "upon reports made to me by Bert Eggers after an investigation and upon a remonstrance by the Gerry society which says that minors are allowed in there unaccompanied by adults."

"The statutes, I think, give me absolute power. There is another theatre in Third street, and another one, which will also be refused a license."

LAURA JEAN ON THE STAGE.
All of a Gifted Story Writer's Works to Be Dramatized for Fourteenth Street.

J. Wesley Rosenquest, manager of the Fourteenth Street Theatre, made announcement last night that he had signed contracts yesterday with Laura Jean Libbey and James R. Garey for the dramatization of all of Libbey's novels. The first play, dramatized from "Miss Middleton's Lover," is completed and has been accepted by Mr. Rosenquest. It will be produced next September at the Fourteenth Street Theatre.

The profits from the week's run of the Columbia variety show, "The Khan of Kathlan," in Carnegie Lyceum, was \$1,464.

Artists' Reception Extended.
The Society of American Artists has decided to keep the galleries in the Fine Arts Building open this evening, as well as this afternoon, to holders of tickets for the society's reception, which was originally set for the hours from 4 to 7 only.

This step has been taken because of the possibility of misunderstanding on the part of those who have left years been accustomed to the evening reception of the society, and because the demand for cards of admission has this year been unusually great.

Lotus Club Saturday Night.
The entertainment committee of the Lotus Club announces a "Smoker," or in club parlance, a "Saturday Night," for the evening of March 25, at 9 o'clock. This is the last "smoker" of the season, and the committee is making special efforts to have it the most enjoyable of all.

M. C. Sternbach to Wed Miss Dreier.
The engagement is announced of Maurice C. Sternbach, eldest son of the late Charles C. Sternbach, and Miss Rebecca Dreier, daughter of Mr. and Mrs. J. Dreier. Mr. Sternbach is a member of the Stock Exchange firm of Sternbach & Co.

Battle Simulated.
The White Star liner Baltham, from Liverpool and Queenstown, was reported by Government wireless 100 miles east of Newfoundland at 2:30 o'clock last night.



What the Critics Say

About the "Old Masters" of THE EHRRICH COLLECTION, to be sold in the Waldorf-Astoria, to-morrow, Friday, evening:

"The New York Times" says: "It is seldom that one sees brought together and still more rarely that one finds in an auction so many old pictures that hold the attention of connoisseurs for one reason or another. This is essentially a collection for amateurs, not a collection with one or two star pictures and a crowd of mediocrities."

"The Evening Post" says: "Two points of distinction Mr. Louis Ehrich may fairly claim for the seventy-five old pictures he is now exhibiting at the Fifth Avenue Art Galleries prior to sale on the evening of Friday next; first, each of these canvases has some quality, painter-like or merely naive, which has commended it to a trained taste; second, the authenticity of every example is guaranteed. Really guaranteed, that is, and not simply accompanied by an embarrassing and strictly limited right of protest. If the attribution is disputed by respectable authority within a year of the sale Mr. Ehrich will exchange the picture for the purchase price with interest."

Most of these pictures have been seen at the galleries of the owner or in loan exhibitions, and we need only mention such capital pieces as the "Architectural Dream," by Salvator Rosa; the exuberant and charming portrait of the Countess of Cherteford, by Sir Peter Lely—a surprising expression of his usually languid talent; a sturdy and characteristic Raeburn, "Professor Thomas Gregory"; Turner's famous "The Tower of London"—a notable realistic pendant for the Salvator; a massively painted and richly colored cattle piece by Old Crome, and an uncommonly beautiful Morland.

Among the minor pieces are many of exceptional charm. Of this sort is a Canaletto, gray in tone, crisp in handling, and incisive in drawing—"Mouth of the Grand Canal, Dogana," a sombre Van der Cappelle, of boats in a calm on the Scheldt; an example of the rare master, Jan Aelsaens, representing a lode landscape in terra-cotta tones recalling Corot's early manner; a luminous beach scene by Bonington; two excellent examples of the école galante, by Lancret; two Wilsons; and a golden landscape by Jan Both, which contains abundant detail cleverly managed without loss of breadth. It is a little masterpiece of landscape in the panoramic sense.

Important is the epithet unquestionably deserved by the big "Madonna Adoradora" of Carlo Dolci. It is impressive in a striking, hysterical way, and less way in color than most of Dolci's sentimentalities. Near it hangs Peter Wouverman's "Crossing the Ford," to bring one back from baroque ecstasy to the wholesome realities of seventeenth century campaigning. The great draught horses splash steadily through a shaded stream. Behind them lumber the pack wagons. Gay coated cavaliers watch from the bank, and dogs gambol about. In sense of motion it is not inferior to the more famous Philippe Wouverman whom it surpasses in largeness of scale and depth of color.

BOOKS AND AUTHORS.
This year marks the twenty-fifth anniversary of the publication of Henry George's famous book, "Progress and Poverty." The book has been published in every European country, in China, Japan and India, and more than 2,000,000 copies of it have been sold throughout the world.

On April 6 Doubleday, Page & Co. will issue an anniversary edition, each volume of which will bear on the cover a reproduction of the medallion made by the single taxer's son, Richard, the sculptor. The medallion was the souvenir of the Henry George anniversary dinner recently given. Henry George, Jr., has written an introduction to the new edition, in which he tells the interesting story of the first publication of "Progress and Poverty." The "Life of Henry George," by his son, will be brought uniformly with the anniversary edition of the father's book.

In "Return," the new novel by Alice MacGowan and Grace MacGowan Cooke, readers who are familiar with the South will identify the grave of Agnes of Glasgow as one which has attracted the attention of many visitors, particularly those of romantic sentiment, which lies outside the pinnacles of the churchyard in Charleston. All the history she left behind her was this lone stone with the three words upon it, and the line of sacred ground drawn sharply to exclude her aside its hint. There have been many surmises made and many articles written concerning this grave, but those who read "Return" will feel sure that they know how Agnes of Glasgow came to lie there.

The London *Tatler* is responsible for the story of a curious coincidence which resulted in Sir Gilbert Parker becoming the possessor of a Japanese print of great value and to him—peculiar significance. Not long ago George Mackay, an art dealer of Birmingham, England, purchased a copy of Gilbert Parker's latest novel, "A Ladder of Swords," and at the same time a parcel of Japanese colored prints. When Mr. Mackay had finished the book he opened the parcel and the first print he took out represented an actual ladder of swords—two heavy ropes with swords as crosspieces, up and down which men were travelling—a well known trick of Japanese jugglers. Naturally when the author learned of the coincidence and the design of the print, the print changed hands.

As readers of Elmer Glyn's books might expect, the young author is a believer in the old maxim that there is nothing that cold water and a sense of humor will not cure. Human nature in all its phases is treated and amused her. As she herself expresses it: "The comic side of life always appeals to me. I am never bored; even the dullest country dinner party makes me laugh. I like to study people, but I like to write about people as I meet them. I like to write about people as I meet them. I like to write about people as I meet them."

Miss Glyn's new book, "The Vicissitudes of Evangeline," introduces some of these people she has met in merry and vivacious manner, that gives the reader much pleasure in becoming acquainted with them.

The failure of the World's Work to publish in its April number the promised illustrated account of the St. Petersburg massacre embodies an interesting little story of the workings of the Russian bureaucracy. It was arranged for Mr. Howard Thompson, one of the well known American correspondents, to write the article. A week later he called "Pictures failed—off." In a subsequent letter Mr. Thompson explained that he learned where the photographs showing the actual shooting of the populace could be obtained. When he arrived at the photographer's he found that the police had been ahead of him and had smashed the negatives. Mr. Thompson went to Finland, leaving an associate to secure some other pictures. When he returned he found that the photographer's apartment had been rifled by the police and the man himself was in the Peter and Paul fortress.

One of the interested spectators at President Roosevelt's inauguration was Lillian Whiting, the Boston authoress, who is spending the winter in Washington, the home of her late book friend, Kate Field. Miss Whiting is working on a new book

FOUR MAGNIFICENT NEW BOOKS

WHEN LOVE IS KING By Margaret Doyle Jackson
Author of "A Daughter of the Pit," etc. What are the qualities in a man which most attract a woman? What are the qualities by which the true lover wins? Is personal beauty of much weight in influencing a woman's choice of a husband? Which are the attributes she always dreams of him as possessing—which he must possess in order to make her life and his own happy? Few novels have a greater heart interest than Mrs. Jackson's "When Love Is King." Illustrations by CHARLES GRUNWALD. 12mo. Cloth bound, \$1.50.

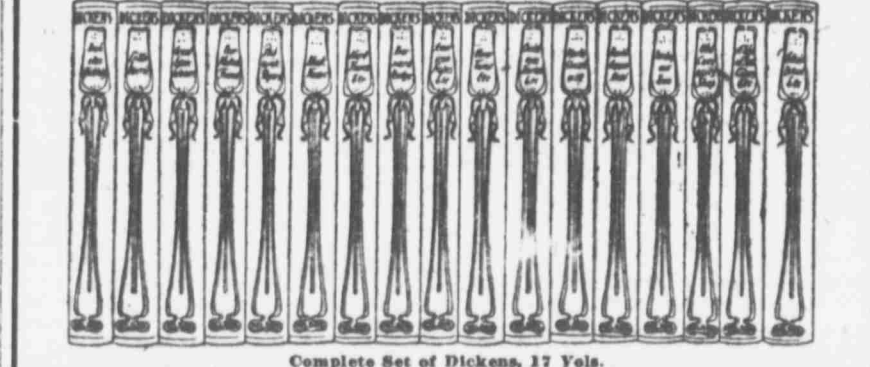
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expresses it: "The comic side of life always appeals to me. I am never bored; even the dullest country dinner party makes me laugh. I like to study people, but I like to write about people as I meet them. I like to write about people as I meet them. I like to write about people as I meet them."

Charles Wagner is writing his impressions of America gathered during his lectures tour here. If the apostle of simplicity has solved the problem of how to lead any kind of a simple life in this country, he will deserve a place at the head of the line of great discoverers and inventors.

Gardner W. Allen's new book on "Our Navy and the Barbary Corsairs" has been added by the Bureau of equipment to the approved list of books for crews' libraries in the United States navy. Mr. Cyrus Townsend Brady says that the book fills a gap in our naval history which no one has taken the trouble to close before, and "Had it not been for the war in Tripoli our navy certainly would never have won the brilliant successes which immortalized it in 1812."

"A Publisher's Confession" is to be made in a fortnight through the medium of Doubleday, Page & Co. It will tell all about publishing "from the inside" and will contain some interesting facts and figures concerning the making of books.

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